

Indian Education for All



Model Teaching Unit ~Language Arts~

Secondary Level

For James Welch's Fools Crow

Montana State Library



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Language Arts

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for

James Welch's *Fools Crow*

Anchor Text

Welch, James (1986). *Fools Crow*. New York: Viking/Penguin.

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Fast Facts

| | |
|------------------------------|---|
| Genre | Historical Fiction |
| Suggested Grade Level | Grades 9-12 |
| Tribe (s) | Blackfeet (<i>Pikuni</i>), Crow |
| Place | North and South-central Montana territory |
| Time | 1869-1870 |

About the Author and Illustrator

James Welch was born in Browning, Montana in 1940. He attended school on the Blackfeet and Fort Belknap reservations and earned his B.A. from the University of Montana. Having taught at the University of Washington and at Cornell, he served on the Parole Board of the Montana Prisons Systems and on the Board of Directors of the Newberry Library D'Arcy McNickle Center. His published works include *The Death of Jim Loney* (1979), *Fools Crow* (1986), *Heartsonq of Chorging Elk* (2000), *The Indian Lawyer* (1990), *Riding the Earthboy 40*, (1976) and *Winter in the Blood* (1974). He has received many awards, including the Los Angeles Times Book Prize for fiction, an American Book Award, a Chevalier de L'Ordre des Arts et des Lettres from France, and honorary doctorates from Rocky Mountain College and the University of Montana. In 1986, he won the American Book Award, and in 1997 the Lifetime Achievement Award for Literature, Native Writer's Circle. *Fools Crow* won the *Los Angeles Times Book Award* and the *Pacific Northwest Booksellers Award*.

Michael Moore, "The 100 Most Influential Montanans of the Century, #57, James Welch," *Missoulian* (1999) <http://missoulian.com/specials/100montanans/list/057.html>

Text Summary

Fools Crow is a powerful lyric novel, a classic in every sense of the word, a storyteller's masterpiece about a tragedy that is all too emblematic of the Indian experience in America following the coming of the Europeans.

Fools Crow also communicates Welch's interpretation of both the traditional life ways of the *Pikuni* people who lived below Chief Mountain in Blackfeet country, and the consequent changes forced on the tribe during the 1870s when whites migrated into Montana territory. James Welch commented that he wanted to show events leading up to the Baker Massacre, a critical and transitional event and period for the Blackfeet. He wanted to show aspects of daily life, to show individual conflicts in the midst of greater conflicts. The climax of *Fools Crow* occurs when up to 200 sick and old men, women, and children die as "seizers" attack Heavy Runner's village, culminating in the Baker Massacre, January, 1870. However, the novel does not end with despair. Instead, we see *Fools Crow* having achieved the adult awareness of one who can know "a peculiar kind of happiness--a happiness that sleeps with sadness." (390)

At the end of Chapter 1 of *Killing Custer*, James Welch comments about the Marias Massacre and the human condition. "The outcome of the Indian wars was never in doubt. It is a tribute to the Indians' spirit that they resisted as long as they did. Custer's Last Stand has gone down in history as an example of what savagery the Indians were capable of; the Massacre on the Marias is a better example of what man is capable of doing to man (47)."

After reading *Fools Crow* in a Western Literature class, a German exchange student echoed Welch's comment in her own experience: I have always felt a terrible guilt over what the Nazis did to the Jews during World War II, but I had no idea the same kind of killing had happened with the Indians in America. I felt such a terrible sadness as I read *Fools Crow*.

This is a family's story. Welch's great grandmother, Red Paint Woman, was a member of Heavy Runner's Band and a survivor of the massacre. Shot in the leg, she escaped with others to the west. The stories she told Welch's father represent one of the most important foundations of this novel. However, in his critical essay about *Fools Crow* in *Native American Fiction: A User's Manual*, David Treuer (Ojibwe) comments about Welch's genius and our tendency to read this novel or any Native American literature for its historical or cultural accuracy. He says that reading in this way would miss Welch's genius. In *Fools Crow* James Welch has "opened a mirror to the past; a mirror in which the reader's concept of self and other, past and present, Indian and white, are reflected along with the story itself (79)."

Students appreciate the way Welch adheres to a more traditional Blackfeet vocabulary where names do more than provide a title. They *define* characteristics: i.e. "wood-biter" (beaver), "ears-far-apart" (owl), and "the Backbone of the World" (Rocky Mountains). Welch's *Fools Crow* encourages further interest and reading about tribal culture, values, and historical events, and students begin to ask questions of their own ancestry. When whole collections or individual Blackfeet stories are read or heard before reading the novel--paying particular respect for the sacred nature of such stories--students have a better understanding and acceptance of distinct cultural beliefs that this novel might suggest.

According to Treuer, the novel exhibits the characteristics of a "journey of self discovery" with *Fools Crow* "coming of age at the end of an age." The developments in his life come "in the form of visions and dreams" (102). Treuer goes on to say that "... *Fools Crow* is not a text written from the inside out— it is written from front (future) to back (past)" (104) with the language, "style and sense" (99) of James F. Cooper and Homer's *Odyssey* having informed the writing. He concludes that this is Welch's genius:

When we combine a twentieth-century perspective on nineteenth-century Indian history with the eighteen-century Cooperspeak of the characters, we have an amazingly present and delicate web of sense being spun for us, not with the strands of culture but with the silk of language.
(107)

We might easily consider *Fools Crow* a morality play. Characters betray themselves and each other, and whole groups might experience the consequences; some seek forgiveness while others remain

angry and separate; those who hurt others suffer natural consequences and grief, but the innocent suffer as well. Although true, many situations and images in the novel, as in life, are absurd—certainly a Welch perspective—and readers are compelled to laugh and cry. Yet the people survive to tell their story to their children and grandchildren. When students read *Fools Crow*, they come away with a greater awareness of the human condition. Most important, they learn to practice understanding, compassion and cooperation—each one necessary for the making of peace.

Materials

- *The Blackfeet – Relationship with U.S. – The Shrinking Reservation*.
<http://trailtribes.org/greatfalls/shrinking-reservation.htm>
 - Charlo, Victor. "Agnes, for Agnes Vanderberg." *Poems Across the Big Sky: An Anthology of Montana Poets*, Lowell Jaeger, ed. Kalispell, MT: Many Voices Press--Flathead Community College. 2007. (82).
 - *Essential Understandings Regarding Montana Indians*. Office of Public Instruction.
<http://www.opi.mt.gov/> Indian Education for All – Background & Other Information. Revised 2008.
 - Goebel, Bruce. "Fools Crow and the Nineteenth-Century Blackfeet." *Reading Native American Literature: A Teacher's Guide*. Urbana, IL: National Council of Teachers of English. 2004. (Sections from this teaching guide are used throughout this unit.)
 - Indian Reading Series. www.nwrel.org/indianed/indianreading/ (Download entire story free any title) Blackfeet stories that are relevant to the study of *Fools Crow*: *Napi and the Bullberries*, Level II Book 17; *Old Man Napi*, Level III Book 18; *Napi's Journey*, Level IV Book 17; *Memorable Chiefs*, Level VI. Although the 100 Native-authored and illustrated books in the Indian Reading Series were created to help Indian children learn to read, they are valuable at any grade level for their authenticity and their ability to engage readers. Blackfeet elders have given Leo Bird (Biology, Chemistry and Astronomy teacher at Browning High School) permission to use *Napi* stories in the classroom, and he has passed that permission on to teachers who will use them with respect for the culture and people who have shared those stories.
 - "Interview with James Welch." *Across the Big Sky* broadcast. May 7, 2000. Eight minute interview with Ian Marquand of KPAX-TV in Missoula, MT. To obtain a copy of the broadcast, phone 406- 542-4400.
 - Kuka, King. "Baker Massacre." 1995 Painting. *Montana: Stories of the Land*, by Krys Holmes. Chapter 7. p. 135. Helena, MT: Montana Historical Society Press. 2008.
<http://mhs.mt.gov/education/textbook/Chapter7/Chapter7.asp>
 - Maps of late 19th-century Montana Territory.
 - Lugthart, Kimberly and Sally Thompson. *Historical Maps of Montana – Educator's Edition*. Missoula, MT: University of Montana Press. 2004. (Regional Learning Project UM Continuing Education. Maps spanning the years 1778 – 1898 reveal the history of Montana, our region, and the United States.
<http://www.regionalllearningproject.org/ed%20products/maps.php>)
 - *Montana Indians: Their History and Location*. Office of Public Instruction. <http://www.opi.mt.gov/> Indian Education for All – Background & Other Information. Revised April, 2009.
 - Real Bird, Henry. "Rivers of Horses." *Poems Across the Big Sky: An Anthology of Montana Poets*, Lowell Jaeger, ed. Kalispell, MT: Many Voices Press--Flathead Community College. 2007. (97-99).
 - Rides at the Door, compiler. *Napi Stories*., Browning, MT: Blackfeet Heritage Program, 1979.
 - Susag, Dorothea M. *Roots and Branches: A Resource of Native American Literature Themes, Lessons, and Bibliographies*. Urbana, IL: National Council of Teachers of English. 1998.
 - Walter, David. "The Massacre on the Marias." *Montana Campfire Tales*. Helena, Montana: TwoDot Press. 1997
 - Welch, James. *Fools Crow*. New York: Viking/Penguin.1986.
 - Welch, James. "The Man from Washington." *Riding the Earthboy - 40 - Poems*. Lewiston, ID: Confluence Press. 1990.
 - A Portfolio folder for each student
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Implementation Level, Essential Understandings and MT Content Standards

| Implementation Levels | | Essential Understandings - Big Ideas | | | | Montana Content Standards | |
|-----------------------|----------------|--------------------------------------|---|---|--|---|---|
| 4 | Social Justice | X | 1-There is great diversity between tribes. | X | 4-Tribes reserved a portion of their land-base through treaties. | Reading 1.1, 1.2, 1.3, 1.4, 1.5; 2.3, 2.4, 2.5, 2.6, 2.8; 4.2, 4.3, 4.4, 4.7; 5.1, 5.2, 5.4 | Social Studies 2.2, 2.4, 2.5a, 2.6, 3.1, 3.4a and b, 3.7, 6.4, 6.5 |
| 3 | Transformative | X | 2-There is great diversity between individuals within any tribe. | X | 5-History is told from subjective experience and perspective. | | |
| 2 | Additive | X | 3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions. | X | 6-Federal Indian policies shifted through seven major periods. | Literature 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 2.1, 2.2, 3.3, 3.4, 4.2, 4.3, 4.4 | Writing 1.1, 1.2, 1.3, 1.4; 2.1, 2.2, 2.3, 2.4, 2.5; 3.1, 3.2, 3.3; 4.1, 4.2, 4.3; 6.1, 6.2,6.3, 6.4; |
| 1 | Contributions | | | X | 7-Three forms of sovereignty exist in the US - federal, state, & tribal. | | |

Learning Targets

- I analyze and evaluate the conditions, actions, and motivations that contribute to conflict and cooperation within individuals and between the *Pikuni* bands in the early 1870's.
- I read, understand, and analyze primary documents relating to the 1855 - 1870's history of the Blackfeet in their interactions with the United States Federal Government.
- I analyze the significance of the major players, the Marias Massacre and events leading up to it, as well as the issues of freedom and justice and other common human values.
- I analyze the conflicts resulting from the collision of diverse cultural groups and the subsequent pressure for assimilation of the Indian people.
- I comprehend, interpret, and analyze with understanding the literary devices and other elements, and respond both orally and in written forms to *Fools Crow* as a complex literary work.
- I understand and evaluate how *Fools Crow* and other literary works can impact readers.
- I understand and show how historical and cultural influences give meaning to *Fools Crow* and other related works.
- I identify whatever supports our common humanity, both within and between cultures, in *Fools Crow*.
- I clearly and effectively write, revise and edit responses to my reading, essays, and R.A.F.T.S. assignments.
- I evaluate my growth as a writer and thinker while I grow in my understanding of myself and Montana Indians.
- I understand the historical and contemporary diversity of tribes and individuals, as well as the significance of historical, political, and cultural influences on them and on their neighbors.
- I demonstrate oral, written, and/or artistic responses to ideas in *Fools Crow* and other works in this unit, and I can relate themes and issues to my own personal experience.
- I understand how the Blackfeet suffered through disease and war, but they survived as a community, a culture, and as individuals.
- I understand how *Fools Crow*--a contemporary novel in the Western European tradition that also suggests the Blackfeet literary, cultural, and historical tradition--demonstrates the very human experiences of love and loss, conflicts between peers and enemies, justice and injustice, and natural consequences of immoral behavior.

- I understand how *Fools Crow* demonstrates the integration of dream and concrete reality, the incorporation of traditional story, traditional vocabulary, and the trickster/transformer figure in a contemporary text.
- I wonder and question what I read and think, and I can have conversations with others in my class about their wonderings as well.

Day by Day Plan - Steps

A Six-Week Unit

With permission, portions have been used from *Roots and Branches: A Resource of Native American Themes, Lessons, and Bibliographies*, Copyright 1998 by the National Council of Teachers of English.

This unit provides an extensive bibliography of reliable resources for teachers, utilizing primary sources and documents whenever possible. Although the unit is divided into numbered days, teachers may use their own discretion about how much time each activity or reading assignment might take. The activities and writing assignments are merely suggestions to help students engage with the text and to build their understanding.

When we introduce major texts to students, we typically provide historical contexts that help students understand and interpret what they read. However, many published and available resources about Indians are written *apart* from specific tribal or cultural context. They eclipse truths about Native American peoples and reinforce stereotypes. Consequently, providing accurate and authentic background material is particularly important for students who read works such as *Fools Crow*, a novel written by an author who is Blackfeet and Gros Ventre, and the novel is set in a very specific place and time.

Because *Fools Crow* has been challenged in a few schools in Montana, it's important for teachers to develop a strong rationale for using it. Goebel's introduction in *Reading Native American Literature: A Teacher's Guide* is an excellent beginning (46-48). His argument for establishing the historical and cultural context is this: "Such an approach makes an empathetic reading of the text far more likely and heads off much of the cultural misunderstanding and subsequent interpretive violence that is frequently done to texts that offer a worldview substantially different from that of the students (48)."

Day One

- Introduce students to the historical, geographical, and cultural contexts of *Fools Crow*, and begin with this simple pre-test in Portfolio #1.
- **Portfolio #1:** Ask students to make a T fold on a piece of note-book paper with questions on the left, and space for answers on the right.
 1. Ask them to write the following 5 questions, evenly spaced on the left: Who are the Blackfeet people? Who are the Crow? Where do they live? What do you know about their cultures? What do you know about their history? Who was James Welch? On the right, they will briefly answer each question.
 2. After 10 minutes, ask them to share and talk about their answers. You might find that some found their knowledge so great that they had neither space nor time, but you also might find some were finished early.
 3. At the end of their page, ask them to write one more question—one that does not have to be answered at this time—a question they wonder about (beginning with "how" or "why?")
- Although teachers might choose to lecture, the following assignment would actively involve students in their own learning.

1. Print a copy of Appendix A to this lesson on the Brief Background of the Blackfeet.

Cut it up and have students draw for one or two dates. Access *Montana Indians: Their History and Location* (provided to your school library by the Office of Public Instruction) or on line at <http://www.opi.mt.gov/> Indian Education for All – Background & Other Information. If you have some of the other resources in this unit's bibliography, they may use them to research more information about their date and event. They also may use the Internet to search for an explanation that goes further than what is included with their date and event. Although they might not find information for that specific event and date, such as the 1869-70 small-pox epidemic, they might find information about small pox.

- **Portfolio #2:** Give students two days to complete the above assignment which will begin in class and must be completed outside of class time. They will be responsible for sharing the source(s) of their information and what they have learned in a short presentation to the class on Day 3 of this Unit.
- Discuss the geographical context of *Fools Crow* using Regional Learning Project maps from 1778-1898 and the map at the end of the novel.

Day Two

- Introduce students to the author of *Fools Crow*, James Welch. You may use the biography in this unit, or a combination of any of the resources in the bibliographic resources. The 8-minute tape of Ian Marquand interviewing James Welch for "Across the Big Sky" is especially good.
- Introduce students to one of the most important aspects of traditional Blackfeet culture: *Napi/Old Man*.

Procedure:

1. Tell them that they will be reading some *Napi* stories and that we have this opportunity because elders in the Blackfeet community have shared them with us.
 2. Put students in groups of three or four and distribute the *Napi* stories to each group. You may print the stories in Goebel's book (82-88), the *Indian Reading Series* stories, and the collection of *Napi* stories by Rides At the Door.
 3. One person in each group will read the stories to their group or they may take turns. The Indian Reading Series stories are more accessible for challenged readers.
- **Portfolio #3** At the end of 30 minutes, students will discuss with their groups and create a collaborative list of characteristics of *Napi*, based on what he says, what he does, what others say of him, how others react to him.
 - Follow this activity with an explanation to the students of the Trickster/Transformer figure using the information found in the "Teacher Notes and Cautions" section – third point.

Day Three

- Students will share the results of their research on historical events and dates.
- If there is time, students may look over their questions from Day 1 and talk about what more they've learned.
- Distribute a syllabus which includes each day's reading assignment, activities, and the students' responsibilities.
- Begin reading **Chapter 1 aloud (3-5)**. Assign the first four Chapters to be completed by Day 6 (1-33).

- **Portfolio #4** For **Chapters 1-5**, make two columns on a piece of paper. On the left write the questions, and on the right provide answers from your reading. You will need more than one page.

Questions:

1. Identify one *Pikuni* value communicated in each chapter. How do you know it's a value?
2. What is the time, place, and situation (the conflict)?
3. Who are the significant characters or groups of people in these chapters?
4. Create a table with headings such as those below. As you read, add words to your list and prepare to help each other. If you don't know the English correspondent, we will find them out together. As you continue reading the novel, you will add to this list each day.

Teacher Tip: It's important to recognize the difference between the English and the Blackfeet as used in Welch's narrative. The Blackfeet words indicate aspects of the physical or behavioral nature of the animal—they actually *define* the animal or season, etc. This distinction can be part of the students' discussion each day.

| Animal Blackfeet | Animal English | Astronomy Blackfeet | Astronomy English | Season Blackfeet | Season English | Tribe Blackfeet | Tribe English | Town/Fort Blackfeet | Town/Fort English |
|------------------|----------------|---------------------|-------------------|------------------|----------------|-----------------|---------------|---------------------|-------------------|
| | | | | | | | | | |

5. Identify one example of foreshadowing in this section, whether it's an image or an event.
6. Ask an "I Wonder Question" that we will try to answer through discussion or research.
7. Create names for three animals not part of Welch's landscape using their physical characteristics.

Teacher Tip: Reading of Chapters 1-4 and portfolio work must be completed for students to actively participate in the discussion that springs from their notes in **Portfolio #4**. Each class period following a chapter reading and Portfolio assignment, students will share their responses in small groups for at least 15 minutes at the beginning of the period. To support the more serious "I Wonder" questions, and to prevent students from using this opportunity to get the class off-task, you may choose to allow discussion time for just a few each day. To assist students as they listen and respond to each other with respect, make a large circle rather than rows of desks.

Day Four

- If possible, invite a Blackfeet storyteller to tell stories and to answer any of the students' questions. You may contact the Blackfeet Tribal Education Director or Blackfeet Community College for suggestions. Be sure to plan for a gift to the speaker.
- Alternatively, access video clips from the Montana Tribes Digital Archives of Blackfeet people speaking on a spectrum of topics. Speakers included: Linda Juneau, Darrell Kipp, Patty LaPlant, Curly Bear Wagner, Calvin Weatherwax, Lea Whitford, and Narcisse Blood (representing Blood Indians in Canada). <http://www.montanatribes.org/main.php?page=intro>

Day Five

- Students will present their research of dates and events. Discussion about the significance of these events for the survival of the Blackfeet can follow the presentations.
- **Portfolio #5:** Each student will write a thank you to the speaker, as it works for your setting, and will keep a copy of the note in their portfolio. All will be mailed together.

Day Six

- Students will share their responses to **Portfolio #4** and then ask “I Wonder” Questions.
- Do a choral reading of Henry Real Bird’s poem, “Rivers of Horses” (97-99), after sharing the biographical note on page 231 of *Poems Across The Big Sky*.

Procedure:

1. Give each student a copy of the poem and have the students form a circle around the perimeter of the classroom.
 2. For the first reading, all can read together.
 3. On the second reading, have them each take a turn, stopping at the end of a sentence and moving clockwise.
 4. Do a third reading the same as the second.
 5. Ask students, “How does this poem add to our understanding of the Crow people and other Plains tribes? If you have access to a CD of Indian drumming and music, you may want to play that softly in the background as the students read.
- Assign **Chapters 5 and 6 (34-58)** for Day Seven.
 - **Portfolio #6:** Continue the list of names in **Portfolio #4**. Copy page 64 from Goebel’s “*Fools Crow*” in *Reading Native American Literature*. Give each student a copy and have students keep track of the dreams, responses, and the possible author’s intention for including it in the story.
 - Make a T fold on a piece of note-book paper with questions on the left, and space for answers on the right.

Questions

1. How does Fast Horse exhibit evidence of guilt in Chapter 5?
2. Identify one *Pikuni* value communicated in this chapter.
3. How can the opportunity for sacrifice be regarded as an honor?
4. Ask an “I Wonder Question” for the class to discuss.

Day Seven

- In small groups, students share their notes from **Portfolio #6**. After 15 minutes, students will ask their “I wonder” questions of the whole-class.
- **Portfolio #7:** Write a free-verse narrative poem after the pattern of Henry Real Bird’s “River of Horses.” The poem may be set in the distant past or the present. Write out of your own experience—write from what you know.
Procedure:
 1. Select a concrete object: animal, car, family, wind or storm, a group of people. You may use horse if you want.
 2. Begin with phrasing similar to Real Bird’s, such as “This is the story of . . .”
 3. Consider the images you see, hear, touch, smell, taste and make a list.
 4. Use those images as you tell the story.
 5. Repeat the object throughout the poem.
 6. Somehow within the poem the reader should understand why you tell this story.
- Assign **Chapters 7 and 8 (59-83)**
- **Portfolio #8:** Continue the list of names in **Portfolio #4**. Make a T fold on a piece of note-book paper with questions on the left, and space for answers on the right.

Questions:

1. Why do the Lone Eaters disapprove of Owl Child?
2. How does *Mik-api's* story about how he became a Many-Faces-Man contribute to the plot or development of character in this novel?
3. What do you think is the most significant internal or external conflict of the novel so far? Why?
4. How is Fast Horse changing?
5. What events caused the tragedy with the Crows?
6. Ask an "I Wonder Question" for the class to discuss.

Day Eight

- In the same groups, students share their notes from Portfolio #8. After 20 minutes, students will ask their "I wonder" questions of the whole-class.
- Review their notes on dreams in Goebel's handout for Portfolio #6.
- Assign **Chapter 9 (84-97)**
- **Portfolio #9:** Select one of the following quotes from Chapter 9 and rewrite it at the top of a page. Explain the quote as you understand it and then apply that understanding to a situation you know about or have been involved in at any of these levels: personal, community, country, or world. You may agree or disagree with the statement if you wish.
 1. "Men, even experienced warriors, do not always listen to reason when they are close to the prize. The closer to the prize, the more the fever obscures the judgment (85)."
 2. "The world is thrown out of balance. Some things become too important, other things not important enough (85)."
 3. "... you are as blameless as this river when it sometimes carries away one of our boys (86)."
 4. "... even if Boss Ribs understood the necessity of his son's banishment, he would not forgive Rides-at-the-door for bringing the message (86)."
 5. "For now it is better to treat with them while we still have some strength. It will only be out of desperation that we fight . . . If we treat wisely with them, we will be able to save enough for ourselves and our children (89)."
 6. As Running Fisher watches his brother, White Man's Dog, he thinks "... his brother's successes somehow diminished him (90)."
- Ask an "I Wonder Question."

Teacher Tip: Chapter 9 includes allusions to the 1855 Treaty, the Government Farm at Sun River, Fort Benton and trade. You might want to refresh their memories of those historical events and places. This also would be a good place to insert the S-Day lesson from The Regional Learning Project: *The Great Peace Council of 1855: Readers' Theater in Three Acts*.

<http://www.regionalllearningproject.org/ed%20products/theater.php>

Day Nine

- Students may respond to each other's "I Wonder" questions.
- Invite a Blackfeet storyteller, or read or tell "Scarface: Origin of the Medicine Lodge" and "Legend of Poïa:(or Scarface)" from Goebel's *Reading Native American Literature* (88-99).
- Assign **Chapter 10 (98-125).**
- Begin reading in class if there is time and make maps available again for students to locate places identified in this chapter. Students will continue with their lists of names from **Portfolio #4.**

Teacher Tip: Chapter 10 is the Sun Dance chapter. You might view Chapter 10 "*The Seven Rituals*" in *Oceti Sakowin: The People of the Seven Council Fires* for a presentation of a Lakota view of Sun Dance. (DVD provided to school libraries by the Office of Public Instruction.) A ceremony sacred to many tribes, care must be taken not to assume that all tribal communities conduct it in the same way.

- **Portfolio #10:**

Questions:

1. Continue the list of names in Portfolio #4, and add the dream in this chapter to Goebel's worksheet on dreams.
2. Write a half-page or more about what **Disturbs, Interests, Confuses, or Enlightens** you as you read this chapter. Be prepared to share and discuss what you have written.
3. List the activities involved in the marriage of White Man's Dog and Red Paint.
4. What is a man? What is a woman? What are their roles and customs? How is the Sun Dance a ceremony of manhood or womanhood?
5. What elements in Welch's recounting of the Star Boy story differ from the story you heard in class? What elements in Welch's description of the Sun Dance preparation and practice are similar to Judeo-Christian stories or practices?
6. What is the purpose of the Sun Dance?
7. Ask an "I Wonder" question.

Day Ten

- The discussion of the questions in Portfolio #10 should take most of a class period.
- Read the poem by Victor Charlo, "Agnes, for Agnes Vanderberg." In *Poems Across the Big Sky: An Anthology of Montana Poets* (82). What insight into the women in this novel does this poem give? What is speaker's conflict in the last two lines?
- Assign **Chapter 11 (129-144)**
- **Portfolio #11: R.A.F.T.S.** assignment: You are a warrior who hears Fox Eyes telling the men: "There are many among us who go to war for the first time. Let them follow the counsel of their chiefs, and no harm will come to them. If their hearts are not in this, now is the time to turn back. There is no dishonor in wisdom. For those who would be foolish and seek to gain glory only for themselves, let them also turn back. In that way there is no profit" (139). Agree or disagree with him and explain your reasons for your position. Write what you would say when it's your turn to speak in the council. Is your heart in this war effort or is it not?

Day Eleven

- Ask for volunteers to read aloud what they've written for Portfolio #11.
- Read in class **Chapter 12 (145-149).**

- **Portfolio #12:**

Questions:

1. What details in this description of the attack would indicate realism or romance?
2. James Welch is considered a master of single details to describe a feeling, condition or person. For example, "The man toppled back into the entrance of his lodge and lay there with just his feet sticking out." (145) Find one more such detail and explain what the detail implies.
3. How does Welch build excitement in the attack scenes? (look at how he uses verbs in successive sentences)
4. Describe the burial procedure.
5. Ask an "I Wonder Question" and continue the list of names from Portfolio #4.

Day Twelve

- Students share their ideas from questions 1, 2, and 3 in Portfolio #12.

- Assign Chapter 13-14 (150-171)

- **Portfolio #13:**

Questions:

1. How does Welch use brief but vivid sensory details to describe the military as they approach the camp?
2. How is Welch building suspense?
3. Who are the individuals described as being two-faced in this chapter? Why?
4. Locate two similes, two examples of parallel structure, of repetition, and evidence of Welch's humor either in the narrator's voice or a character. What is the effect of these literary devices?
5. Identify two vivid sensory details in Welch's description in Chapter 14. What mood do these details suggest?
6. How does this episode of Raven and Fools Crow and the killing of the *Napikwan* contribute to the development of the plot or character?
7. Ask an "I wonder" question, and continue the list of names from **Portfolio #4**.

Day Thirteen

- As a class, read aloud the excerpt from *Macbeth* where Macbeth persuades the murderers to kill Banquo. Compare that with Raven's arguments to Fools Crow.
- Students share their responses to questions in Portfolio #13.
- Assign Chapters 15-16 (172-190)
- **Portfolio #14**
- 1. Read Essential Understandings #4.
(<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>) How does Welch's narration of the council's discussion about the *Napikwans* expand your understanding of the reservation issue?
- 2. Three Bears: "Let the Lone Eaters be known as men of wisdom who put the good of their people before their individual honor." (178). Write a reflective journal entry following Three Bears' saying. How can you apply this wisdom to a situation you've seen or heard about? Do you have such a hero? Tell the story. Consider Welch's poetic voice and allow that to influence the way you write this journal.

Day Fourteen

- Students share responses to their reading of Essential Understanding #4 in comparison with Chapter 15.
- **Portfolio #15: Questions for groups of three to work on together:**
- 1. Welch's narrative has been called "poetic prose." What evidence would support that conclusion? (alliteration, assonance, metaphor, simile, personification, fluid phrases and more) What's your favorite line? How does this voice contribute to the impact of the novel?
- 2. How might the story in Chapter 16 be compared to "The Prodigal Son" in the New Testament?
- 3. Why does Boss Ribs decide to ask Fast Horse to help him open the sacred Beaver Bundle?
- 4. How does the narrative in this novel move from despair to hope to despair to hope?
- 5. Ask an "I Wonder" question and add to Portfolio #4 names lists.

Day Fifteen

- Students ask any questions they still have from their Portfolio # 15; check on their lists of animals, etc. so that they've included the words from all chapters so far.

- Assign **Chapters 17-18 (191-217)**

- **Portfolio #16:**

Questions: Choose between #1 or #2 and follow the prompt in at least one page.

1. The issue of Fast Horse not fulfilling his vow is critical for the plot of this story. His failure brings hardship on himself and his people. What kind of vows do we make and keep or make and break?
 - Write a letter to either yourself or someone you know who has broken a vow. What advice would you give?
 2. Fools Crow thinks about the reason Fast Horse follows Owl Child: "It was this freedom from responsibility, from accountability to the group that was so alluring. As long as one thought of himself as part of the group, he would be responsible to and for that group. If one cut the ties, he had the freedom to roam, to think only of himself and not worry about the consequences of his actions." (211)
 - Write a letter to a public person or yourself or someone you know who is following this kind of freedom. What kind of advice would you give?
- Ask an "I wonder" question and add to the list of names in Portfolio #4
 - Assign **Chapter 19-20 (218-237)**

Day Sixteen

- **Portfolio #17:** In *Reading Native American Literature*, there is a handout you may print off for each student (66) to select a character and fill in the information regarding Decision, Personal Benefit or Harm, Tribal Benefit or Harm, or you may create your own handout using the table below:

| | | |
|--------------------------|--------------------------|--------------------------|
| Character: | | |
| Decision #1 | Decision #2 | Decision #3 |
| Personal Benefit or Harm | Personal Benefit or Harm | Personal Benefit or Harm |
| Tribal Benefit or Harm | Tribal Benefit or Harm | Tribal Benefit or Harm |

- Break the class into eight groups, one for Fools Crow, Fast Horse, Kills-Close-to-the-Lake, Striped Face, Owl Child, Three Bears, Yellow Kidney, Heavy Shield Woman. Students may want to add other characters to this activity.
- For 10 minutes, each group will identify one decision made by that character and fill out the consequences. If there is time, they may want to identify more than one decision. The lesser characters won't be difficult, but it's important to consider how even an insignificant person's choice can dramatically affect others.
- Students will share their group work with the rest of the class.
- As a group, talk about *betrayal* and what it means, its causes and consequences.
- Assign **Chapters 21-23(238-267)**
- **Portfolio #18:**
- What is the implication of Joe Kipp's thought: "These people have not changed, but the world they live in has."? (252) Look at today's newspaper and find evidence of a contemporary group of people somewhere near or somewhere else in the world. Write an explanation of how this statement might apply to the person or group in the paper. Cite your newspaper source, and put this quote at the top of the page.

Day Seventeen

- **Portfolio #19:**

Questions for writing and discussion in class:

1. How does the story of *Seco-mo-muckon* contribute to the novel and to Yellow Kidney's story or character?
2. How does Yellow Kidney's change of heart contribute to the tragedy in Chapter 21?
3. What does the above statement of Joe Kipp's say about his character as well as the future of the Lone Eaters?
4. How might the episode with One Spot and the rabid wolf serve to advance character development? How might it work as a metaphor for other situations in the novel?
5. What statement is the novel making about justice? (Life is not fair, The innocent suffer, Some who commit crimes against others will suffer natural consequences.)

- **Do this activity as a whole class**

Create a chart with the names of the leaders mentioned in the discussion of Joe Kipp's request (252-256). Write a short summary statement of each one's position and reason for that position.

| Rides-at-the-Door | Three Bears | Mountain Chief | Heavy Runner |
|-------------------|-------------|----------------|--------------|
| | | | |

- **Assign Chapters 24 (238-284)**

Day Eighteen and Nineteen

- **Class Activity** "The Man From Washington" in *Riding the Earthboy* – 40.

Procedure:

1. Read the poem aloud twice.
2. Display it on an overhead or smart board.
3. Draw lines between images or phrases so the students can focus on one at a time.
4. Consider the implications or levels of meaning with each image.
5. Which images or lines are true? Which images or lines are false?
6. Where is the irony?
7. How does the speaker feel about "The Man from Washington?"
8. In the novel *Fools Crow*, who is the "Man from Washington?"
9. How does this poem expand our understanding of the Indians' situation in response to federal Indian policy and the encroachment of non-Indians into their lands?
10. How does the tone of the poem compare with the tone of the Lone Eaters in their response to Joe Kipp's message?

- **Class Activity (do either this activity or Portfolio #20)**

1. Assign parts for students from Chapter 24: Heavy Runner, Big Lake, Sun Calf, Little Wolf, Rides-at-the-Door, General Sully, and Marshall Wheeler. Other students might want to take the roles of the guards or women at the fort. The text also mentions "seven young men" who rode with the chiefs. There should be enough parts for all in the class to participate.
2. Have students reread the chapter and then role play the meeting.

Teacher Tip: As students participate in this role play, ask them to participate with only one person speaking at a time while others listen carefully. No one begins to speak unless the previous speaker has completely finished.

- **Portfolio #20**

Write a dialogue: You are there at this council meeting. Include your voice and give yourself a name. What will you advise? Justify your arguments in your dialogue.

- **Assign Chapters 25-27 (289-311)**

Teacher Tip: Chapter 25 is an excellent example of Welch's powerful prose poetry while it tells an engaging story that can be read by itself apart from the novel. **Options for Chapter 25:**

1. Reinforce their experience with literary devices and offer them opportunities for practice following Welch's fine examples.
2. Extend the students' understanding of the men and women coming west in the aftermath of the Civil War.
3. Talk about how Welch's narrative style so capably creates sympathy for "enemies" in just these few pages.
4. Talk about how this event is one more crisis leading up to the climax of the Baker Massacre and the subsequent losses of the *Pikuni* people.

Day Twenty

- **Portfolio #21**

Questions:

1. How does the fear of trickery prevent the Lone Eaters from accepting the assistance of Pretty-on-Top and Sturgis?
2. What does the last image of Chapter 27 suggest about Fast Horse: "A small cold wind blew through the boughs that covered the lodge, but he didn't feel it." (311) Has he changed? Is this justice?
3. Ask an "I Wonder" question and add to Portfolio #4 list of names.
4. Assign Chapter 28-33 (312-360)

Day Twenty-one

- Re-read aloud the "Legend of Poia (or Scarface)" in Goebel's *Reading Native American Literature* (95-99)

- **Portfolio #22:**

Questions to be answered in small groups in class

1. How does Welch's *Fools Crow* echo the "Legend of Poia"?
2. Compare Fools Crow's vision on the painting to the visit of The Ghost of Christmas Future in Charles Dickens' "A Christmas Carol."
3. What is the effect of the legend's inclusion on the character of *Fools Crow* or on the plot development? Does it leave readers with hope or despair or neither?
4. What does Chapter 30 reveal about Fast Horse? Is it realistic?
5. "Honor is all we have, thought Rides-at-the-Door, that and the blackhorns. Take away one or the other and we have nothing. One feeds us and the other nourishes us." (349-340) What is honor? How are honor and blackhorns connected? What do the blackhorns mean to the *Pikuni* people? What is the difference between "feed" and "nourish"?
6. Compare Feather Woman's experience and that of Kills-Close-to-the-Lake.
7. Ask an "I Wonder" question and add to the list of names in Portfolio #4.

Write: Review some of Welch's description of place in this chapter. Pay attention to specific details and dream-like images of nature. Imagine you are in a place you love. Visualize the details of the scene and recreate the description and experience in at least a page. Make it possible for a reader to have the same experience as you imagine it yourself.

- Assign Chapters 34-36 (365-391)

Teacher Tip: Students are likely to feel strongly the tragedy and powerful emotion that this last reading will generate, so it is not appropriate to dig in to activities and skill building. Instead, students may want to have conversation or just to write about what disturbs or confuses them having finished the novel.

In the end, there are frequent references to how the people have changed? How have they changed? Students may want to write about their own personal tragedy, about how it changed them or their family members, and about how they survived.

They also might want to review some of the “I Wonder” questions they asked earlier in the unit. How would they answer them now?

Day Twenty-two

- **Closing Activity**

Read Dave Walter’s essay “The Massacre on the Marias” in *Montana Campfire Tales*; the Bear Head account in Goebel’s *Reading Native American Literature* (76-81); and Wikipedia’s description of the Marias Massacre. http://en.wikipedia.org/wiki/Marias_Massacre

1. In a whole-class discussion, compare and contrast these accounts with Welch’s. You may want to create a Venn Diagram that takes details from the Baker Massacre account in *Fools Crow*, the one researched by Dave Walter, Bear Head’s account, and the Wikipedia account.
2. What does storyteller Welch add that only a fiction-writer can when the exact details are missing? What are the truths that his fiction communicates? What is the perspective of Wikipedia’s account? Look at word choice and details included or omitted.

- **Final Portfolio #23:**

1. Each student will draw one significant conclusion from this activity and will write an essay with a thesis statement incorporating that conclusion. Ask, what have you learned from this comparison, and students will write: “I have learned that . . .” Whatever follows the word “that” will become the thesis statement, and they won’t need to use the introductory phrase in their essay.
2. Each student will take a character or a theme that appears in the novel and create a collage poster of cut outs from magazines and/or their own drawings. In a 5-minute presentation to the class, they will present their collages and explain the significance of images. This is a powerful way for students to translate ideas into visual metaphor, and they will display an understanding that usually exceeds the teacher’s expectations.

Assessment

- **For the final essay exam:**
- Each student will write **three** questions, one from each of three levels of thinking which could be answered with a minimum of two pages each: **Recall, Interpretive, and Evaluative**. Once the questions are written, the class will discuss the questions, and students will help each other edit and revise the questions to make sure the questions represent the three levels of thinking.
- Each student will do a blind drawing of one question from each of the three “Levels of Thinking” piles.
- Each student is responsible to provide a one-two page written response to the three questions drawn (up to six total pages of writing).

- The student who created the questions will then read and evaluate their peers' responses for those questions using a common rubric such as the one in **Appendix J**. The teacher only needs to review the students' evaluations for consistency in evaluation using this rubric.

As students read the responses to their questions, they frequently discover the possibilities for different interpretations of both the novel and their questions. They also realize the way some questions rely either on stereotypes or generated questions and consequently will elicit responses which rely also on stereotypes. Examples of student-authored questions appear in **Appendix H** below.

- **Each student will keep a portfolio** of all work noted throughout the unit as **Portfolio**.
 1. The portfolio will be assessed on completeness (all assignments given) and presentation (how does this best represent *me* and my work during this unit).
 2. It will include a table of contents or a list of all assignments made and completed, in order.
 3. It will conclude with a *self-evaluation* of the student's participation in the unit that will include the follow: the student's self-assessment of his/her writing, the student's personal response to reading such a work, a short essay about where the student found him/herself in this novel. Students might ask themselves, how am I changed? You might give them the list of "Learning Targets" at the beginning of the unit to prompt their thinking.
 4. Some individual assignments will have been evaluated for grades separate from the portfolio.
 5. The portfolio folder will always stay in the classroom for the teacher to check occasionally. To make the accounting easier, you may use numbers for each assignment.
- **Options that may be included in the Portfolio**
 1. An "I Am" poem using one of the characters in *Fools Crow* in place of the "I."
 2. An "I Am" poem about yourself.
 3. A written narrative story that a grandparent has told about a critical moment in your family's history.
 4. A Ballad telling the story of *Fools Crow*.

Teacher Notes and Cautions

- Dreams in the narrative can pose problems for readers. Bruce Goebel's explanation in *Reading Native American Literature: A Teacher's Guide* will help support students' understanding because Goebel focuses on the way dreams add to the literary value of the novel. He also reinforces the importance of students' pre-knowledge of Blackfeet culture and stories. (53-54, 61-63) You may begin with Bruce Goebel's "A Sampling of Names and Terms Used in Fools Crow" in *Reading Native American Literature: A Teacher's Guide*. (72-73) English translations or definitions for names used in *Fools Crow* for tribes, twenty-four *Pikuni* bands, Men's Social Groups, sixteen animals, religious terms and astronomical terms.
- All students who read *Fools Crow* will bring their own cultural beliefs and histories to this novel. Teachers must be sensitive to the ways students from other Indian tribes in Montana, particularly Crow, might respond to the "other" of Blackfeet ways and history. Whether the students are Indian or non-Indian, possible objections may be overcome by creating an affirmation of each student's cultural background and by emphasizing the way the novel supports our common humanity. Ultimately, we want to ask "where can the students find themselves in this work?"
- The Blackfeet Trickster/Transformer, *Napi*/Old Man, is critical in *Fools Crow*. When students understand the nature of this figure, the term *Napiqwans*, or *white people*, takes on a much broader meaning. Students can share their understandings with each other about *Napi* after

hearing stories told by a Blackfeet elder or reading published stories such as the ones in Bruce Goebel's *Reading Native American Literature: A Teacher's Guide* (55-60 and 82-88). This Trickster/Transformer or hero and anti-hero, in Western-European terms, can take on the forms of animals and humans, depending on the particular tribal tradition. Representing a wide range of possible human actions, the trickster is capable of much good, while he/she also may exhibit the most undesirable human behaviors. With mischief on his mind, the hero may overreach, deceive, and manipulate others to get what he wants. Sometimes, he earns his "just" reward and brings ridicule on himself in the end. As the stories are told, listeners learn how to imitate positive and creative behaviors, to understand the power or good which they may access, while they also learn to recognize their own deceitful and fraudulent behaviors. Listeners may also learn to avoid stupidity--and even death--by being watchful and wary of those who may deceive them.

Vocabulary

- Goebel's "Sampling of Names and Terms Used in *Fools Crow*" (72-73) in *Reading Native American Literature: A Teacher's Guide* is a good beginning. You may make a copy for each student if you wish.
- Most of the vocabulary words from *Fools Crow* will come out of the students own questions and reading.

Extension Activities

- If possible, invite a Blackfeet storyteller to tell *Napi* stories or to tell the stories of Morning Star, Feather Woman, and Star Boy.
- Create maps where students locate forts, landmarks, rivers, trails, incidents, camps.
- Watch a clip of *Shadowland*, the film about C.S. Lewis. Compare his suffering with *Fools Crow* at the end, feeling "a peculiar kind of happiness – a happiness that sleeps with sadness."
- Research the historical characters and interview descendants.
- Research the cause, effects, and treatment of small pox and rabies among Native people.
- Make copies of Appendix C: Stereotypes—Sources and Definitions in *Roots and Branches* (253-258) available to students. How does *Fools Crow* contradict popular stereotypes about Indians?
- Draw a map and plot the places and events which occur in the novel.
- Draw a map showing the reduction in Blackfeet territory from 1850 to the present.
- Research a personal story of a settler in Blackfeet territory during the time period of *Fools Crow*.
- Conduct a trial of Lieutenant Colonel Eugene Baker for the Massacre on the Marias River, January 23, 1870.
- Write explanations for each of the ledger drawings in the novel. Create your own ledger drawings for five other specific scenes in the novel.
- Play Big Sky Radio tape of James Welch discussing *Fools Crow*.
- Read *The Plague* by Camus for a similar explanation of the effects of tragedy on a community and on individuals.
- Write a description of the landscape where the Massacre on the Marias occurred.
- View the painting titled *Baker Massacre* by Blackfeet artist King Kuka (1946-2004). Mr. Kuka envisioned what the camp might have looked like at dawn just before the attack. Access the painting at <http://mhs.mt.gov/education/textbook/Chapter7/Chapter7.asp> from *Montana: Stories of the Land*, by Krys Holmes. Chapter 7. p. 135. Helena, MT: Montana Historical Society Press. 2008.
- **Expedition Activity:** Plan a trip to the Marias Massacre Site. You may make arrangements with faculty at the Blackfeet Community College. They will escort your bus to the site and will orally present to students the research that they have collected and their elders have passed down.

Students' responsibilities are explained in the *Killing Custer* Unit Appendix under "Expedition and Memoir Writing."

- Look at various story lines and conflicts. How do they appear? What are the issues, crises, resolutions? What are the various ways characters face or run from conflicts? How are they resolved? Is there a pattern?
 1. Blackfeet and Crow
 2. Debate among the Blackfeet Chiefs
 3. Seizers and Chiefs
 4. Owl Child, Fast Horse and Settlers
 5. Owl Child and Malcolm Clark
 6. Heavy Runner and *Napikwans*
 7. White Man's Dog, Red Paint, Kills Close to the Lake
 8. Cycles of grief
 9. Confession and reconciliation
- Look at style and motifs
 1. One detail serves as complete description (149)
 2. Voices - storytelling voice (151) reflective, fluent voice (150)
 3. Metaphor, personification, simile
 4. Creation of suspense through short, punctuated sentences and participle phrases (293)
 5. Lines of wisdom, lines of sublime
 6. the place of Honor, Listening, Self Awareness, Forgiveness
 7. Fear of trickery
 8. Irony
 9. Instances where the nonverbal betrays the word.

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- a. "Unit Overview." (269-274)
- b. "The Blackfeet Text Study." (275-279) The resource for this lesson is John C. Ewers *The Blackfeet: Raiders on the Northwestern Plains*.
- c. "Marias Massacre." (281-285) *Fools Crow* and Dave Walters' "The Massacre on the Marias" in *Montana Campfire Tales*, as well as Internet articles about the Massacre, are the primary resources for this lesson.
- d. "Poetry Immersion Activity." (287-290) Welch's collection of poetry, *Riding the Earthboy 40*, is the resource for this lesson.
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Brief Background: The Blackfeet

from resources included in the above Bibliography

- Located until **1730** in the present Saskatchewan
- Moved southward to follow the buffalo and other game, traveling in bands of 20-30 people, with a chief who made decisions about the band's movement and settled disputes.
- Occupied lands from the Continental Divide, to the Montana-Dakota borders, to the Yellowstone River, and to Edmonton, Alberta Canada.
- **Before 1800**, had little contact with other tribes or with the European Americans because of their isolated situation.
- traded for tools, utensils, and weapons, with Cree and Assiniboiné and the Hudson's Bay Company.
- probably obtained horses from the Shoshone.
- dominated the area until 1800 with horses and guns, establishing a reputation as warriors that demanded the respect of other tribes and settlers.
- **1851** - The Fort Laramie Treaty established an area for Blackfeet without their representation.
- **1855** - Government treaty with Blackfeet, *Lame Bull's Treaty*, provided for use of the original reservation as a common hunting territory. It was designed by the federal government to stop warfare.
- **1865, 1868** - Although treaties negotiated for lands south of Missouri were not ratified by Congress, non-Indian homesteaders came anyway.
- **January 23, 1870** - Baker Massacre resulted in the deaths of about 200 Piegans, primarily women, children, members of Heavy Runners Band, who were ill with smallpox.
- **1873, 1874** - By Presidential order and Congressional Act, the southern boundary of the Blackfeet Reservation was moved 200 miles north, taking away the land between the Marias River and the Sun River.
- Land to the south was opened to settlement, and the remaining Blackfoot were forced to accept reservation living and a dependence upon rationing for survival.
- **1883-84 winter** - 600 Blackfoot starved to death because of the scarcity of buffalo and insufficient US Government provisions; other sources indicate the date was winter of **1882**.
- **1888** - White Calf and Three Sons ceded additional lands to the U.S. Government for survival needs. In return, the Blackfeet were supposed to receive tools, equipment and cattle for farming and ranching.
- **1888** - Sweetgrass Hills Treaty established separate boundaries for the Blackfeet, Fort Belknap, and Fort Peck Reservations.
- **1895** - In this treaty, "mineral rich" western land was taken from the area that is now Glacier National Park. George Bird Grinnell, considered a friend of the Blackfeet, was part of this commission. In 1910, when minerals were not found, the area became the part of Glacier National Park from the Continental Divide to the reservation.

Appendix B

Fools Crow Study Guide

Goebel, Bruce. "Fools Crow and the Nineteenth-Century Blackfeet." *Reading Native American Literature: A Teacher's Guide*. Urbana, IL: National Council of Teachers of English, 2004. pp. 46-99.

Includes the following:

- **Introductory Essay** that explains core personal conflict in the novel, literary terms, social terms, conflict between the values of communal responsibility and individualism;
- **Historical and Cultural Context**, examining differences between Northern Plains values and European American values;
- **Sacred Stories** and teachers' responsibilities to honor beliefs of others;
- **Na'pi/Old Man Stories** and comparison of Blackfeet and Christian Genesis Stories, One possible list of Scarface's actions and corresponding values;
- **Feather Woman and Scarface Stories**;
- **Concurrent Reading Activities** that focus on the language of *Fools Crow*, Dreams;
- **Post reading Activities** with discussions of themes and dream record that features Dream topic, character's response, author's possible intention;
- **Ethics, Community, and Individualism** and an character description that features Decision, Personal Benefit or Harm, Tribal Benefit or Harm;
- **Conclusion of the Novel.**
- **APPENDIX –**
 - The Blackfeet: A Brief History; A Sampling of Names and Terms Used in *Fools Crow*; Questions for Themes;
 - Primary voices and sources, including some explanation from James Willard Schultz and Bear Head's account;
 - Na'pi/Old Man Stories – "The Blackfoot Genesis," "Old Man Joins the Mouse Dance," "The Wonderful Bird."
 - Scarface: Origin of the Medicine Lodge;
 - Legend of Poia (or Scarface);
 - Scarface: Origin of the Medicine Lodge;

Appendix C

Remembering James Welch—Special Issue

Guest Editor, Kathryn W. Shanley. *Studies in American Indian Literatures*. Volume 18, Number 3.

Shanley, Kathryn W., Guest Editor. "Remembering James Welch." *Studies in American Indian Literatures*. Volume 18, Number 3. Special Issue. Fall 2006. Available on line at <http://oncampus.richmond.edu/faculty/ASAIL/SAIL2/183.html>.

Kathryn W. Shanley. "Circling Back, Closing In: Remembering James Welch.

Lois M. Welch. "The Pleasure of His Company."

Ripley Hugo. "A Generous Friend."

Debra Magpie Earling. "Missoula Remembers James Welch."

Deirdre McNamer. "Backed into the Wind, Clean-Limbed and Patient."

Neil McMahon. "Missing Jim."

Simon J. Ortiz. "Finding an Indian Poet."

David L. Moore. "Happiness That Sleeps with Sadness."

William Wetzel. "A Tribute to James Welch."

Steve Hawley. "Trickster of Literacy."

Gail Tremblay. "Remembering James Welch's Poetry."

Thomas Orton. "Keening Woman and Today: James Welch's Early Unpublished Novel."

Patrice Hollrah. "The Strength of Native Women in James Welch's *Winter in the Blood*."

Jennifer Lemberg. "Transmitted Trauma and 'Absent Memory' in James Welch's *The Death of Jim Loney*."

Phillip H. Round. "'There is a Right Way.'"

Bette Weidman. "Closure in James Welch's *Fools Crow*."

Andrea Opitz. "'The Primitive Has Escaped Control': Narrating the Nation in *The Heartsong of Charging Elk*."

Appendix D

Notes from "Montana Literature" Class Dr. William Bevis, University of Montana, 1989

A. Characteristics of Western Literature (and the Western mind)

- Man Alone/Individualism
- Land and weather are central features
- Despair/disillusionment predominate

B. Romantic Primitivism - A Myth of the West

- Pre 1700 -

- Works of man were seen as good - Man as God's Child created order

- Nature or the wild was the setting of the Devil

- After 1800

- Wildness became equated with the Divine.

- Man and his works became associated with Evil and Chaos.

- All the works of man, including institutions of law and order are proclaimed suspect, if not evil.

- A conclusion - Antisocial behavior is valued

- World population doubled between A.D. - 1500, 1500-1800, 1800-105-

- It's logical that wilderness or space would be revered.

- Population was concentrated in the cities

- Cities were overrun with sickness and disease as a result of industrialization

- Technological advances allow men dominance over the wild.

- Loss of fear of nature - now man can love it.

At the time of Columbus, there may have been 100 million Native Americans, rather than the one million history has recorded.

800 mountain men came to trap beaver - most were wealthy seeking riches

200 died - shot around campfires

200 died in the field

There is a sense of impending doom - our lives are in a decline - "it's all gone"

C. Cultural Colonialism

- Americans felt themselves culturally inferior to Europe

- Consequences - imitate European OR reject European culture

- Sought identity in nature - what Europeans didn't have

- Contrast of Cultural Values

- European Civilization:** complexity, refined, educated, experienced

- Macho West:** simplicity, unrefined, uneducated, innocence

Colonial cultures, being poorer and less powerful than exploiters, tend to see themselves as worth less than the dominant culture.

How has cultural inferiority influenced our response to the world we face in the **real** west?

What about Indians?

D. Pastoralism - a state in which the wild and civilization are combined and farming is the result

- Thomas Jefferson - did not want industry in the U.S.

Christians - wisdom of God as manifested in the works of creation, natural world was seen as a means of acquiring salvation.

Dominant images - peace, leisure, economic sufficiency

Patterns of behavior -

Living in the countryside - well educated in touch with culture of the city

Distrust of the city - carry with you the privileges of power - farmer, garden, money from employment

Stands between the tenets of Judeo-Christian history - belief that man and nature were opposed and Romantic Primitivism which rejected civilization

Pastoralists look backward to a time before industrialization - values a regression to the past - an erroneous dream that we don't have to grow up, that we can escape from city to county, that we can escape the complexity of ourselves.

Conflicts for Westerners

Values of freedom, solitude, individualism (and innocence), hard work

Against Needs of society for cooperation, orderliness, and control.

Appendix E

Notes from Kate Shanley Presentation Montana Indian Education Association Conference, April 27, 2008

James Welch:

He saw deep-seated defeat in the Indian male consciousness.

He had a generous heart – wrote blurbs for people's books.

Regarding the land and reservation, he expresses alienation.

His poems give children myths to live by.

He doesn't romanticize the past.

His writing evokes a realistic view -- being in a place and seeing it.

His writing reveals no way back – individuals must live in the present reality.

Being in touch with nature and home makes the present real.

Native writers today are writing against stereotypes. How do you do that?

His writing is a plea to those who matter.

His writing is hopeful, giving something to live by.

Welch's father was a native speaker and worked for the Indian Service, his mother (Rosella O'Brien)

Gros Ventre

Comments about his works:

"Man from Washington"

Contrasting worlds

Winter in the Blood

More like a book of poetry

Guarded first person – not named which is a way in American literature of characterizing the alienated protagonist

Killing Custer

Historians criticize him for this book – mostly Custer buffs

Heartsong of Charging Elk

Theme of invisibility – can't go home

Indian Lawyer

Not popular because he was a successful Indian

Solitary at the end – single consciousness of male follows through all his novels

Fools Crow

Men who participated in the Baker Massacre had fought in the Civil War

After the Marias Massacre, the U.S. Policy changed – none were reassigned from war to war

Place centered – Fools Crow is somewhat noble

Death of Jim Loney

Boarding school – relocation

Christianity law/grace

Messiah will bring in reconciliation

Sacrifice of the lamb

Characters are caught in between dispensation of law and grace.

Every character is sort of a parody of characters in Westerns.

He won't relocate but he can't be Indian anywhere else.

Themes

Finding a useful past

Indian/Cowboy images inundated Welch's world. The cowboy dominates the west and the Indian is the victim.

Criminalization of the Indian man

Finding the way home

Appendix F

"I Wonder" Questions From conversations between students and teachers when reading *Fools Crow* by James Welch

1. Who are the people who "cross over" and make positive communication between Indians and Whites?
2. How does Welch create sympathy for even the darkest characters?
3. Explain how the end of the story of the *Pikunis* in the 1870's is the story of one irrational reaction after another.
4. What are some of the common and undesirable human traits that characters exhibit in *Fools Crow*?
5. Describe instances of betrayal, the causes, and the consequences.
6. Describe instances of brothers in conflict, possibly like Cain and Abel.
7. What kind of vows do we make, and how important is it that we keep them?
8. What kind of actions are men and women held accountable for? What kind are they not?
9. How can we explain Rides at the Door's persuasive strategy in Chapter 15?
10. How do we explain the importance of Place to the Lone Eaters?
11. What are the rites of passage?
12. How do external conflicts with *Napikwans* create internal conflicts for Lone Eaters? Or how to internal conflicts create external conflicts?
13. What are examples of diversity in these Indian people?
14. How might the mores of this culture differ from ours?
15. What characters carry guilt that doesn't belong to them?
16. What is the source of evil in this novel?
17. How does *Pikuni* justice differ from the *Napikwan* justice?
18. How might this be a story of terrorism resulting in racial profiling and revenge?
19. Who struggles the most?
20. Who are the flat characters? Who are the round characters? How do you know the difference?
21. Where do you find wisdom in this novel?
22. In the discussion between the *Pikuni* leaders, where would you find yourself and why?
23. Where and how does Welch create sympathy for seizers or settlers?
24. How can animals talk? Do they really talk or is it just imagination?
25. How does the harassment of White Mans Dog at the beginning compare to teenagers today?
26. How do you understand their way of mourning? What does self mutilation accomplish?
27. Why do women punish themselves or get punished more severely than men?
28. What does *Fools Crow*'s new name accomplish for the rest of his band?
29. List some of the reasons the *Napikwans* might disrespect individuals and the land use privileges of the Indians?
30. What's the significance of the inclusion of the rabies story and One Spot?

31. What is the effect of the way Welch presented the rape story on our understanding of Yellow Kidney or the Lone Eaters' justice or moral sense?
32. Why is the Black Patched Moccasins band falling apart?
33. How might our worldviews color the way we read and understand this novel?
34. What are some of the "greater goods" in this novel?
35. *Pikunis* fear *Napikwans* who will kill many for the actions of a few. How is that similar or different from the *Pikunis*' actions in the novel?
36. What are the instances where women do/do not successfully influence men in this novel?
37. How might we describe the conflict between the idea that *all is shared* and the *value of possessions* or *how wealth is obtained* as portrayed in this novel?
38. What are the relationship(s) between a *Pikuni* individual and spiritual powers (spirit animals, "god", ancestors) and how do they interact?
39. What is *freedom* to men in this world? To women?
40. How can we explain the praise of Fools Crow stealing horses and murdering a white man and the criticism of Owl Child stealing horses and murdering white people?
41. How can a man live among beavers?
42. What kind of tobacco is in the pipes the Indians smoke? Does it cause hallucinations?
43. Is Fools Crow justified in not revealing the true situation to his fellow band members when he gets the name "Fools Crow"? Why or why not?
44. What are the arguments for fighting the *Napikwans*? For not fighting the *Napikwans*?
45. How do conflicts reveal values in this novel?
46. What is the meaning of the dream with White Man's Dog and Kills Close to the Lake?
47. How do these characters and the *Pikuni* world and life resemble our own?
48. Why don't the Lone Eaters eat fish, especially when they are starving?

Appendix G

I Am (template)

<http://74.125.95.132/search?q=cache:q3Uov27vNkwJ:ettcweb.lr.k12.nj.us/forms/iampoem.htm+i+am+poem+form+&cd=1&hl=en&ct=clnk&gl=us>

Method

1st Stanza

I am (two special characteristics)
I wonder (something you are actually curious about)
I hear (sounds you enjoy)
I see (your favorite sights)
I want (an actual desire)
I am (repeat the first line)

2nd Stanza

I imagine (a place or situation other than here)
I feel (feelings you experience in your daily living)
I touch (or influence someone or something)
I worry (something that makes you sad)
I am (repeat the first line of the poem)

3rd Stanza

I understand (something you know is true)
I say (something you believe in)
I dream (something you hope for)
I try (something you really make an effort to do)
I hope (something you actually hope for)
I am (repeat the first line of the poem)

Appendix H

Examples of Eight Students' Questions for Final Essay Questions

RECALL

1. Describe the role of Medicine Woman. What does she do?
2. Name three important animals from *Fools Crow*. For each animal, describe a situation from the novel which involves the animal.
3. How did White Man's Dog become a man?
4. How did White Man's Dog receive the name Fools Crow?
5. Describe the situation when Yellow Kidney lost his fingers.
6. What does Fools Crow learn from Feather Woman?
7. Describe the course of Fools Crow's journey following his dream.
8. Describe in detail what happened at the Baker Massacre toward the end of the book.

INTERPRETIVE

1. Several characters in *Fools Crow* undergo physical and spiritual changes that transform the way they see themselves and how they interpret their surroundings. Select one character and cite two situations from the text to explain these changes.
2. Why did Yellow Kidney have to die after he had finally found peace with himself and had left the Lone Eaters?
3. What was the function and value of Mik-api to the Lone Eaters?
4. Why do you think Fast Horse decided to leave the Lone Eaters for good?
5. Using Running Fisher's reaction to the eclipse, what does the novel reveal about the belief system of the Blackfeet?
6. In *Fools Crow*, why do men and women receive different presents at their weddings? Cite examples from the wedding of Fools Crow and Red the effect of James Welch's use of limited third person in *Fools Crow*.
7. What was the reason for Rides-At-the Door's opinion regarding the whites before the conference of chiefs? Was he alone in his position? Why or why not?

EVALUATIVE

1. Select a novel from another culture. Compare and contrast four cultural values Welch communicates in *Fools Crow* with values in the other novel. Are the Blackfeet values exhibited in this novel relevant for today? Explain.
2. What was the significance of Fool's Crow's visions in the yellow skin of Feather Woman?
3. How do the *Pikunis* handle situations presented by the seizers in regard to the destruction of their land and culture? Cite one situation to explain. How do you think your father would react if someone more powerful than himself was threatening his family's way of life? Which way do you think is more appropriate?
4. Compare the Indian woman's role in *Fools Crow* to that of a stereotypical white woman today. Who has more power? Why?
5. Identify two different Indian leaders and their approaches to the invasion of the white man. Which approach was better? Give reasons for your answer based on the novel and your understanding of human nature.
6. Compare and contrast the difference in the influence of dreams in the Blackfeet society at the time of the novel and in your world today.
7. Did Fast Horse actually dream about Cold Maker, or did he invent it for attention? Explain your answer.

Appendix I

Chapter Summaries for *Fools Crow* by James Welch

Chapter 1 (1-5) Summary: Featuring the Lone Eaters, a *Pikuni* band, the novel begins just east of the Rocky Mountains (Backbone of the World) and below Chief Mountain at the beginning of winter. It is before the influence of Americans had significantly changed the *Pikuni* way of life, although White Man's Dog thinks about "white man's water" and how it makes men daring and sometimes foolish. White Man's Dog is eighteen and disappointed with his not having achieved manhood in the *Pikuni* lifeway (guns, horses, wife, strong animal helper).

Chapter 2 (6-10) Summary: We meet Fast Horse, who brags about his accomplishments, especially against the Crows, and taunts White Man's Dog for his weakness. Having consulted with Mik-api, the Many Faces Man, Fast Horse has planned a raid in Crow country, fifteen sleeps away, to gain glory. Yellow Kidney, one of the band leaders, has also given his support for the raid. White Man's Dog's father, Rides-at-the-Door, is concerned about the despair of his eldest son because people in the camp are talking about his cowardice. But he's encouraged when he hears White Man's Dog telling a *Napi*/Old Man story.

Chapter 3 (11-18) Summary: Yellow Kidney worries about taking an "unlucky man," White Man's Dog, and the reckless Fast Horse who could bring disaster on all. Along the way to Crow country, Fast Horse tells the party about a dream where he feels threatened by Cold Maker who then tells him how he can be successful on the raid. Fast Horse must find an ice-covered spring and remove a rock that keeps the water from flowing, and he must bring Cold Maker's daughter two bull robes. If he doesn't do this, Cold Maker will punish the party. Yellow Kidney fears this dream and the consequences that might complicate their situation. The fifth day, they arrive at the Little Prickly Pear, not far from the ranch of a "ruthless" trader, Malcolm Clark, who had married a *Pikuni* woman. As Yellow Kidney reflects, we learn about the time when he and others had "signed away much of their territory" to the *Napikwans* and about Owl Child, a renegade *Pikuni* who is related by marriage to Malcolm Clark. Owl Child's terrorism of *Napikwans* has resulted in racial profiling and cries for revenge from the white people. White Man's Dog dreams that he's in the Crow camp when a black dog leads him to a lodge where he sees several "white-faced" girls. As he turns toward one, he wakes up, knowing this is different from other dreams of desire. Although he senses danger, he doesn't tell his dream to anyone.

Chapter 4 (19-33) Summary: Fast Horse has still not found the ice and rock, and that concerns Yellow Kidney. White Man's Dog is still troubled by his dream because he doesn't understand what it means. As they approach the Crow camp, they prepare themselves for the raid with paint and prayers and a sweat. Their goal is to count coup and to take only the horses they can take away safely. White Man's Dog has charge of a few reckless young men. They are successful getting the horses out of camp until a mare whinnies for her colt that is left behind. When a young Crow warrior rides toward them, White Man's Dog kills him—the first warrior he has killed. Yellow Kidney decides to go into the camp to take a prize buffalo runner horse.

Chapter 5 (34-45) Summary: White Man's Dog's dream about the white-faced girl recurs, but his men are safe with the horses they have taken. Eagle Ribs tells about his bad dream about a white death horse with split hooves and fingers of blood across its back, and he sees two owl feathers on a figure in the sky. He believes he has seen Yellow Kidney on his way towards the Sand Hills. That night Fast Horse appears, wrapped in a white robe. When he recovers, he tells how Cold Maker is punishing him and his people for continuing on the journey without moving the rock over the ice spring. Eight days later, White Man's Dog and his men arrive at the Lone Eaters camp on the Two Medicine, and he receives a severe scolding from his mother because he didn't tell her he was going on this raid. Heavy Shield Woman crops her hair, slashes her arms, and paints her face white in grief over the death of Yellow Kidney. But she tells her children that Yellow Kidney has come to her in a dream, dressed in skins and rags saying he cannot return to her until she performs a rite of great sacrifice—the role of Medicine Woman for the Sun Dance in the summer. Because

the councilmen have so much respect for her and Yellow Kidney, they approve her decision.

Chapter 6 (46-58) Summary: White Man's Dog provides meat for Heavy Shield Woman and her family, occasionally getting to see her daughter, Red Paint. Accusing Fast Horse for not fulfilling his vow, White Man's Dog blames him for Yellow Kidney's fate, and Fast Horse rides away in anger. White Man's Dog grows more interested in following the way of Mik-api, the Medicine Man. He has proven himself by taking the Crow horses and he must take on more responsibility. Mik-api relates a dream where Raven comes to ask Mik-api to get White Man's Dog to help him release a Skunk Bear who is caught in a *Napikwan* trap. Without question, White Man's Dog follows Mik-api's directions and the Raven into the mountains and prays to *Napi* to help him because he is afraid and feels weak. Raven assures him that he will find strength saying, "In all of us there is a weakness," and we need others to help us solve problems. After White Man's Dog releases the wolverine, Raven promises the magic of Skunk Bear as White Man's Dog's power that will keep him from fear.

Chapter 7 (59-69) Summary: The renegade Owl Child and his gang come to the Lone Eaters camp with horses they have stolen from *Napikwans*. This disturbs the Lone Eater leaders because they fear the *Napikwans* will regard it as more than a game and will make the Indians pay. Owl Child invites Fast Horse to join him and mocks the Lone Eaters who appear weak to him. White Man's dog struggles with his loss of Fast Horse as a trusted friend, with his fears that Fast Horse is somehow responsible for Yellow Kidney's fate, with his killing of the Crow youth, and with the dream that he can't completely reveal to Mik-api. He finds himself attracted to Red Paint, and Mik-api talks to him about marriage and how he became a Many-faces-man.

Chapter 8 (70-83) Summary: Fast Horse's guilt continues to drive a wedge between him and his people, and he begins to look toward Owl Child as the one with power and courage. Yellow Kidney returns on a small white horse with scabs from small pox and fingers missing. The very next scene he meets with All Friends society and tells his story of the Crow raid, of his desire for one black horse, of the voice of Fast Horse loudly bragging in the Crow camp and alerting the Crows to the presence of the *Pikuni*. He tells how he kills a Crow and runs into a tipi where he hides under a blanket and commits an act that occurs in war over and over again. But in this novel, Yellow Kidney is punished. He's shot in the leg, his fingers are cut off, he contracts small pox. And then to the most trustworthy men in the band, he confesses. "But there in that Crow lodge, in that lodge of death, I had broken one of the simplest decencies by which people live. In fornicating with the dying girl, I had taken her honor, her opportunity to die virtuously. I had taken the path traveled only by the meanest of scavengers. And so Old Man, as he created me, took away my life many times and left me like this, worse than dead, to think of my transgression every day, to be reminded every time I attempt the smallest act that men take for granted(81)." The group decides to ask Boss Ribs to banish his own son from the band, and the "true leader," Three Bears, demonstrates his trust in White Man's Dog.

Chapter 9 (84-97) Summary: After White Man's Dog tells his father his dream of the white-faced girl, Rides-at-the-Door assures him that he was not responsible for Yellow Kidney's fate. With wisdom, he talks with White Man's Dog about the nature of man, the source of evil, and the way we carry guilt that we don't own. There is tension in White Man's Dog regarding a woman he is attracted to and two others he might marry. His father has taken Kills-Close-to-the-Lake because she was without a husband and poor. She's younger than White Man's Dog, but she is also his near-mother, making a marriage out of the question. His mother has a girl in mind, but he wants to marry Red Paint. White Man's Dog then sets out to tell the other *Pikuni* bands about Heavy Shield Woman's vow. On this journey, he learns that Fast Horse has banished himself to follow Owl Child, and Mountain Chief's band that has crossed over into Canada. White Man's Dog observes diversity amongst the bands and their ways of dealing with the ever-present power of the *Napikwans*. They are being pushed to farm and to give up their hunting ways. The people are changing from the old ways, suffering from disease and hunger ever since "the Big Treaty." One man tells him, "Our young men are off hunting for themselves, or drunk with the white man's water, or stealing their horses. They do

not bring anything back to their people. There is no center here (97).” Even those who want peace with the *Napikwans* suffer.

Chapter 10 (98-125) Summary: Rides-at-the-Door goes to Fort Benton to trade. White Man’s Dog returns from his journey to report to the leaders and to Heavy Shield Woman that the other bands support her taking the role of Sacred Vow Woman for the Sun Dance. Knowing that White Man’s Dog is interested in Red Paint as a wife, Mik-api talks him into asking his parents for their support. Mik-api will talk with Yellow Kidney, Red Paint’s father. White Man’s Dog’s parents argue and discuss the situation and finally agree, and after four days, the families meet to exchange gifts and the couple is married. The Lone Eaters travel four days to the place where they will hold the sacred Sun Dance at Four Persons Butte near the Milk River. Heavy Shield Woman prepares herself, and Ambush Chief tells the story of So-at-sa-ki and Scar Face. The men build an altar near the sacred lodge and then erect the sacred pole. There is dancing and drums and singing, and White Man’s Dog makes a vow and prepares for his participation in the Sun Dance ceremony. Afterwards, he sleeps and dreams of the wolverine who gives him a slender white stone and instructions for what he must do whenever he hunts and kills. In his dream, he sees Kills-Close-to-the-Lake and lies with her. When he wakes, Red Paint is beside him, and he confesses his commitment to her. But as he stands up, a white stone falls from his robe. When White Man’s Dog sees Kills-Close-to-the-Lake again, her hand is bandaged because she has sacrificed a finger, and she tells him she also has had a dream. White Man’s Dog views both dreams and the gift of the white stone as Wolverine’s cleansing of both him and Kills-Close-to-the-Lake. Mountain Chief’s band has also participated in the Sun Dance, and even though the renegades, Owl Child and now Fast Horse, are with him, he promises to “do as [his] chiefs demand,” treat with the whites, and make a new treaty if that is their wish. With that, Old Child and others turn their horses and leave. In Welch’s novel, this chapter represents the last of the good times before tragedy strikes hard for the *Pikuni* people.

Chapter 11 (129-144) Summary: Red Paint scrapes and prepares a buffalo skin for the men to trade with the *Napikwans*. She thinks about the upcoming revenge war party against the Crows. White Man’s Dog will count coup on Bull Shield for cutting off Yellow Kidney’s fingers. She sees a butterfly and then tells her mother that she is “growing a baby” inside her. Yellow Kidney fights depression because he can no longer do what a man is supposed to do while the other men prepare to war against the Crow. White Man’s Dog admits to Red Paint that he is afraid and unsure of himself, but this is the “way of the warrior.” The leaders from the bands who will join the party against the Crow weigh all their options through dialogue and cooperation, seeking resolution and justification for this action. They consider their promise in the 1855 Treaty “where the Yellow River joins the Big River” and the condition that they would cease warring against other tribes, but they recognize that insults must be avenged, and didn’t the *Napikwans* prove to be “two-faced”? They also worry about the recklessness of young warriors who will go with them. Some have personal reasons for going after the Crow, and others are concerned for the honor of the people as a whole. Four days out, they witness an eclipse of the sun and fear it is a sign of “catastrophe.” Not wanting to be cowards, and believing they must avenge Yellow Kidney, they decide to keep going to the village of Bull Shield.

Chapter 12 (145-149) Summary: They attack the Crow village, and White Man’s Dog kills a Crow warrior who was about to shoot him. Bull Shield shoots him in the side and he falls, and then Fox Eyes bears down on Bull Shield and is himself shot and killed. Bull Shield gets up and advances on White Man’s Dog, and he finally dies when White Man’s Dog shoots him until his rifle is empty. After they leave the Crow camp, they set fire to the prairie to prevent the Crow from hunting buffalo, and then they built platforms for their dead.

Chapter 13 (150-158) Summary: The entire camp is now calling him “Fools Crow.” They believe that he had fooled Bull Shield into thinking he was dead which made him vulnerable to White Man’s Dog’s rifle shots. But the myth of his cunning and bravery is growing so among the people that they believe he had enough power to trick the whole village. He is ashamed of himself, of his boasting and belittling Yellow

Kidney, of his drinking the white man's water, and he begins to believe there's a bad spirit taking hold of him. Hearing the drumming of hoof beats, he goes out of his lodge to see uniformed "seizers," with their scout Joe Kipp, approaching the camp. They have come to tell them that Owl Child, Bear Chief, and Black Weasel have murdered Malcolm Clark, and they mean to find them. Joe Kipp tells the Lone Eaters that "it will go hard for you" if you try to deceive the *Napikwans*. This chapter shows the confusion and fear that must have gone through the camps after the attack on Clark's ranch.

Chapter 14 (159-171) Summary: Fools Crow goes hunting to "clear his mind" from dark thoughts about the future of his people. He kills a "bighead" and then falls asleep. Raven wakes him just in time for him to see a grizzly steal his kill. Raven tells him the details of their attack on the Crow village, acknowledging that Fools Crow had never really fooled the Crow. But Raven decides to keep it to himself because the *Pikunis'* belief in his bravery gives them courage as well. After telling a *Napi* story to Fools Crow, he proceeds to warn him of the "evil presence" in these mountains. It is a *Napikwan* who "leaves his kill" and doesn't use it all, so Raven asks Fools Crow to kill the *Napikwan*. This is difficult for Fools Crow who actually hates to kill, so Raven uses his persuasive techniques that resemble those used by Macbeth when he's convincing the murderers to kill Banquo. That night, Raven brings Fools Crow a dream that involves Red Paint as part of the trick. While she doesn't know her role, she is being used as bait to draw the *Napikwan* out. After some back and forth shooting and trailing, in slow motion, Fools Crow sees his bullet leave his gun and hit the *Napikwan* in the head.

Chapter 15 (172-178) Summary: When Fools Crow returns to camp, he tells the elders the story of his killing the *Napikwan*, with no detail left out since that was the rule. He smokes the red-painted pipe in a truth test that proves he's honest. But the council men are disturbed because killing a *Napikwan* is much different than killing a Crow. They recall the treaties they've signed that meant reduced ranges, more commodities and money, none of which have happened. Some would have them join Owl Child's cause, and others like Rides-at-the-Door would have them make peace because they are "up against a force" they cannot fight. Finally Three Bears suggests they fight this time without weapons, and his comrades support his decision.

Chapter 16 (179-190) Summary: Although he's been able to kill a buffalo, Fools Crow is depressed and fearful that Sun Chief has deserted them. As he, Red Paint, and Heavy Shield Woman pack up the carcass, Fast Horse approaches. The *Napikwans* have shot him, and he's looking for help. Fools Crow takes him to Boss Ribs' lodge, and then Fools Crow and Mik-api perform the healing ceremony. Fast Horse recovers, but Boss Ribs is worried that there is still a sickness in his spirit. The chapter closes with Red Paint observing Fast Horse and Fools Crow, "two friends," walking towards the river, and she is glad Fast Horse has survived.

Chapter 17 (191-202) Summary: Fast Horse is healed, but he plans to leave for good, to follow Owl Child who seems to allude capture, finding the "easier glad way" of gaining wealth. As Fast Horse rides away, he remembers the *Napikwan* who had shot him, the redheaded man (Malcolm Clark) in that raid with Owl Child. Back in camp, Boss Ribs sees Fools Crow's interest in the Beaver Medicine, so he begins by telling him it is the "oldest and holiest of our medicines. It is the power of our people." (195) Boss Ribs tells the story of the Beaver Medicine, and he impresses on Fools Crow the tremendous responsibility he now owns.

Chapter 18 (207-217) Summary: The scene is the Owl Child camp to which Fast Horse has returned. They've been drinking whiskey, building their spirits for killing *Napikwans*. A very angry Owl Child had wanted to kill Clark because he had insulted Owl Child, had called him "a dog and a woman," and Owl Child resents the *Pikuni* for allowing the *Napikwans* to take their land, and he plans to continue killing. As Fools Crow tracks Fast Horse, he suddenly realizes why Owl Child's way of life has appealed to Fast Horse. It meant freedom from responsibility and consequences. Conflicted, he knows his task is hopeless but he feels an obligation to Boss Ribs. Fools Crow locates Mountain Chief's camp and inquires about the whereabouts of Owl Child and Fast Horse. Fools Crow tells Mountain Chief that the seizers blame him for the killing of Malcolm Clark. Mountain Chief expresses his desire to fight the *Napikwans*, wishing the other *Pikuni* would

want to join him in the cause. Fools Crow turns away from the camp to continue his search. The chapter closes with Owl Child attacking and killing another *Napikwan* and stealing his horses, but the killing isn't satisfying him.

Chapter 19 (218-226) Summary: This chapter provides some review and another instance of betrayal. Women gossip about Fast Horse joining the "killers," and Double Strike Woman worries about her son who has left to find him. She is pleased with the additional wife her husband has taken to help around the lodge. Kills-Close-to-the-Lake is unhappy. She's married to a man much older who treats her like a daughter and only took her as a favor to his cousin, her father. As the women talk, she thinks about the times she has visited Running Fisher's tipi. This is a taboo, incest, because Running Fisher is Rides-at-the-Door's younger son, her step-son by marriage. But she leaves the women and goes to his tipi again that night. The gossiping women prepare us for what comes next. Striped Face has followed Kills-Close-to-the-Lake and hears them together in Running Fisher's lodge. She will use this new power to betray them.

Chapter 20 (227-237) Summary: After leaving Mountain Chief's camp, Fools Crow comes upon the devastation at a *Napikwan* homestead, the scene of Owl Child's latest raid. The scene shifts to Yellow Kidney's lodge where he's watching his boys make arrows and saddles. He will leave for good that night and go to the Spotted Horse People (Cheyenne) who took care of him after Bull Shield had cut off his fingers. The scene shifts again to Owl Child's camp as Fools Crow approaches. Owl Child and Fast Horse mock him. Fools Crow tells Fast Horse that Boss Ribs wants him to come home, but Fast Horse ridicules the Lone Eaters for their soft ways towards the *Napikwans*. He tells Fools Crow to report that he couldn't find Fast Horse. They argue and Fools Crow asks what made Fast Horse so hateful. Fools Crow blames Fast Horse for his foolishness in the Crow camp, and Fast Horse blames Cold Maker for betraying him and for Yellow Kidney's stupidity for entering the Crow camp on foot. He will not take responsibility for his actions.

Chapter 21 (238-246) Summary: As Yellow Kidney lights a fire on his journey to Cheyenne country, he remembers the story of Seco-mo-muckon who had been entrusted with fire for his people. But as Seco-mo-muckon sleeps and dreams of butterflies, the fire goes out. Ashamed, he tells the people another story and blames Awunna. Ultimately, Seco-mo-muckon suffers for his treachery and is killed by a bolt of lightning. Because Yellow Kidney feels less pitiful now, he feels "almost capable of going back," and in the war lodge he's found, he falls into a peaceful sleep. The next day, a father and his son have left Fort Benton where they had heard the story of how Indians had killed and scalped Frank Standley. They see the war lodge, remember another killing of a rancher near Sun River, Charles Ransom, and they "want to kill an Indian." In the morning, Yellow Kidney stalks an elk calf. He has decided to return to his family so he might watch his boys and Red Paint's child grow up. He will give the child the name "Yellow Calf." While eating a rabbit, the older man shoots Yellow Kidney in the chest. His son is horrified at the sight of the dead Indian and his hands.

Chapter 22 (247-256) Summary: Events and dreams foreshadow a coming tragedy. Red Paint is with Mik-api. They talk about her pregnancy and the disappearance of Yellow Kidney. Mik-api thinks about an uncomfortable and unfinished dream he's had of a war lodge and an elk herd. As they talk, Fools Crow returns and reluctantly tells Mik-api about Fast Horse. There are rumors in the camp about the three dead *Napikwans*, and "Three Bears worries the whites will take revenge." Joe Kipp is traveling from band to band with a proposal from the "seizer chiefs" who want a meeting at the agency. Men from the Lone Eaters societies meet to discuss the proposal and their situation. They fear the seizers will want them to turn over Owl Child, and they don't believe they can. Some say it's not their problem. They don't know who to trust.

Chapter 23 (257-267) Summary: As the children in the Lone Eaters camp play, a rabid wolf approaches. One Spot, Red Paint's younger brother, taunts it with a war song, and the wolf attacks him. Heavy Shield Woman wonders what she might have done to bring this grief to her son, and Fools Crow assures One Spot that the scar will become a mark of honor for him. Eight days later, although he has recovered from the wound, One Spot develops signs of rabies himself: thirst, locked jaws, trouble swallowing. Fools Crow

decides to treat him. They wrap him in a green hide, burn the hair on the outside, and make a paste for his throat and mouth, all the while singing over him. Fools Crow's medicine works and One Spot recovers.

Chapter 24 (268-284) Summary: Heavy Runner, a Kainah band chief Sun Calf, Big Lake, and Little Wolf, with Rides-at-the-Door, ride to the agency to meet with the seizer chief. All but Rides-at-the-Door are historical figures and the meeting an historical event. These are regarded as peace chiefs, but they arrive with dignity and a fierce determination to defend the rights of their people. As they wait for the general to meet with them, they observe the fort and the activities of the *Napikwans*. Rides-at-the-Door fears betrayal and recalls a man wearing a black robe—they called him Long Teeth—who had only wanted to paint their faces. That man had told the *Pikuni* that the "Long Knives had conquered all." It was a statement of fact. The chiefs meet with General Sully who views this small group as a waste of time; Marshall Wheeler, a "Man from Washington," is also present. He's disappointed that the "major chiefs," such as Mountain Chief, aren't with them. Sully has been regarded as soft on Indians, and he knows the people of Montana want punishment not peace because they want the Blackfeet land for settlement. He tells them he has a warrant for the arrest of Owl Child, accusing all of the "Blackfeet" of these crimes. These are his demands: "effect the capture or death of Owl Child and his gang, return all horses stolen from the white people, and cease all hostilities against citizens of the United State." Heavy Runner argues that their people suffer from small pox and lack of food and blankets in this terrible cold. He finally says he will do everything in his power to "rub out Owl Child and his gang." (282) In response, Sully tells him they won't have blankets and food until Owl Child is brought in. Heavy Runner asks for a written statement that he is a friend to all whites and wants to live at peace. The paper is signed and dated: Alfred H. Sully, 1 January 1870. Rides-at-the-Door knows their "choices are ending."

Chapter 25 (289-299) Summary: The chapter opens with a description of a man, an example of the kind of men going west, riding guard for an whiskey wagon along the Whoop Up Trail from Fort Benton to Canada, now about two miles from the Marias River. Having deserted the Confederate Army for a lost cause, he's come west to earn money for his family, to make a better life for himself. They will pass Riplinger's trading post and perhaps will trade their "doctored" whiskey to Blackfeet along the way. Fast Horse, Black Weasel, Owl Child and Crow Top kill the driver and the man, and they get into the good whiskey. However, having struck so close to the camps, both Owl Child and Fast Horse suddenly regret the bad thing they have done because they know it will bring trouble to the *Pikuni*, and so they head for a war lodge beneath the butte. This chapter is alive with single images that suggest so much more. There's extended metaphor, fluid sentences and short punctuated sentences, parallel participle phrases, and powerful personification. Moreover, sympathy for Owl Child and Fast Horse is created here as well, and we begin to understand them and to empathize with their dilemma.

Chapter 26 (300-309) Summary: Pretty-on-Top—one who has become a "spirit man among the *Napikwans*"-- arrives at the Lone Eaters camp with Sturgis, a doctor from the Many Houses fort (Fort Benton). They have visited other camps where small pox rages, but it hasn't yet struck the Lone Eaters. Sturgis' wife has taught him the *Pikuni* language. In that language, Sturgis tells them of his wife's death from small pox and his desire to vaccinate all the Indians as soon as the medicine gets to Fort Benton, perhaps a month from now. He warns them to avoid trading or interacting with other bands and with whites. Again there's discussion and disagreement among the Lone Eaters over Sturgis and Pretty-on-Top. They fear trickery; their situation is desperate. Rides-at-the-Door has reported that the chiefs rejected Sully's demands. So these are their choices: they can go North across the Canada line, go to the agency where they'll be fed and clothed, or they can stay in their own country and risk dying.

Chapter 27 (310-311) Summary: Owl Child and Fast Horse reach the war lodge where they find the body of Yellow Kidney. Fast Horse sees "the hands that he had caused to become this way."

Chapter 28 (312-314) Summary: The Lone Eater's leaders disagree about whether they should stay or go to Canada, but few want to leave. Fools Crow longs for the days when those discussions always led to a

decision, but now they are “impotent” because “each decision meant a change in their way of life.”(314) he sleeps and Nitsokan brings him a dream.

Chapter 29 (315-328) Summary: Fools Crow leaves to “make a journey” as Nitsokan has instructed. He will be gone for seven days and will “come as a beggar,” taking no food. He will travel south past the Four Horns agency and the “seizers’ fort on the Pile-of-rocks River” (Fort Shaw). As he rides, he sees himself in the days when there was plenty of meat and horses. Nitkosan brings thick frost so the seizers at the fort will not see Fools Crow. Weak now, he gives lead to the horse until they reach the cabin where Nikkosan waits. Not afraid, he enters the house of a *Napikwan*. A woman greets him, feeds him, and gives him a bed to rest. He sleeps and dreams again, walking through grasses and across icy streams. In his weakness, he fears he lacks the power to make the dream work. Seeing a Wolverine, he follows it into its den, remembering that Wolverine is his power, his brother. At the end of the tunnel he walks into a great valley and swims in the river below. But this is a dream – “Sun Chief never seemed to move from his position directly overhead.” A woman with gray cut-off hair approaches and watches him sleep. She wears a white doeskin dress and plain moccasins. In his dream, he sees no animals and wonders what he will eat, but he is not hungry.

Chapter 30 (329-331) Summary: Fast Horse rides to the edge of the Lone Eaters camp pulling a travois with the body of Yellow Kidney. He has achieved a level of awareness of himself and what he has done. He can’t ask forgiveness because forgiveness would mean to ask for “entry back into the lives of the people.”(331) Instead he will return Yellow Kidney’s body and go across the Medicine Line to Canada. This chapter is the resolution of Fast Horse’s conflict with himself and with his people.

Chapter 31 (332-338) Summary: In the cabin, Fools Crow is somewhat confused by the woman with light skin and a manner more direct than other *Pikuni* women. She has a digging stick and is painting on a “yellow skin.” When he wakes she is gone and there is nothing on the yellow skin. He hears many cries and the sounds of winter geese, and he’s afraid he will die. He had trusted the woman, and now he fears a trick. He finds her mourning beside the water, singing a song to her son, Morning Star; he looks up and sees Morning Star and Poia. She has been digging turnips and says “I must have lost my way.”

Chapter 32 (339-348) Summary: Rides-at-the-Door believes he has failed Running Fisher and regrets having taken Kills-Close-to-the-Lake as a wife because she could have married a young man. He addresses them both saying they have brought dishonor to his lodge. Running Fisher tries to avoid condemnation and accuses Kills-Close-to-the-Lake of making the advances toward him. Rides-at-the-Door asks Kills-Close-to-the-Lake’s forgiveness for neglecting her as a wife, but he says he can’t forgive her. To betray a husband is the worst thing a woman could do, but he decides not to cut off her nose as is the custom. Instead she is banished to the Siksikas who he believes will be kind to her. Now Running Fisher confesses his offense of pride, his jealousy for his brother, Fools Crow. He tells how he has envied the way others admire him, his wife and his wealth. Rides-at-the-Door realizes he hasn’t been the father that Running Fisher has needed. Still, he banishes Running Fisher to the Siksikas as well. With a hopeful and loving farewell, Rides-at-the-Door promises to help Running Fisher dance before the Medicine Pole when he returns to the Lone Eaters. Rides-at-the-Door decides not to move his family north of the Medicine Line while Fools Crow is gone, but he also knows they are taking their chances with the “white-scabs disease and with the seizers.”

Chapter 33 (349-360) Summary: The woman in the doeskin dress tells Fools Crow that she is So-at-sa-ki, the one who let her desire for her people caused her to betray her husband; she is the wife of Morning Star. Later Fools Crow admits that her only sin was loneliness. Still she was punished, banished, and she must remain here and see her husband and son in the sky every morning. But she hopes for reconciliation and a time when Fools Crow’s people will not suffer again. After she leaves the room, Fools Crow looks at her painting on the yellow skin, and in that skin he witnesses the prophecy of the Massacre on the Marias. He notices the absence of animals, and his vision goes on to the boarding schools and children playing behind a fence of “twisted wire and pointed barbs” with the prairie on the outside. “It was as if the earth had swallowed up the animals.”(356) Feather Woman returns and suggests the good that Fools Crow can do:

help his people make “peace within themselves” and to pass down the stories of the past to their children(359).

Chapter 34 (365-370) Summary: It is deep winter and the white-scabs disease has come to the Lone Eaters. Children are dying and few consider leaving for the land of the Siksikas in Canada, although some will leave for the safety of the Four Horns agency. Despite the healing efforts of Mik-api and Fools Crow, Fools Crow knows that “the healing and purifying were as meaningless as a raindrop in a spring river. . . and the medicines as powerless as grass before Wind Maker”(367). Red Paint grieves deeply because both her younger brothers are sick and her husband and mother won’t let her help. She needs to protect her unborn child.

Chapter 35 (371-386) Summary: After thirteen days, the disease subsides. Before Three Bears dies, he passes the red-stone pipe of leadership to Rides-at-the-Door. One of Red Paint’s brothers has died, but One Spot survives. Although Fools Crow had told Three Bears and his father about his vision from Feather Woman of the disappearance of the blackhorns, he keeps this knowledge from the people who have little to hope for. A hunting party leaves camp for the Two Medicine country between the Sweet Grass Hills and the Bear Paws. In the distance, Fools Crow sees women and children and old people walking through the snow. They are wounded members of Heavy Runners Band. Realizing something terrible, Fools Crow recalls what he saw on Feather Woman’s yellow skin painting. Again he has failed to reveal his dream, and again people have suffered as a result. White Crane woman has a bullet wound in her leg, and she tells Fools Crow about the surprise attack of Heavy Runners camp on the big bend “below Medicine Rock.” Fools Crow and his men advance to the massacre site and witness for themselves the unbelievable devastation. But some life appears: a red puppy, a few men and women, and Bear Head, whose father was killed by Owl Child after an argument. He tells them he had left camp early to gather his horses for a hunt and from a distance saw the seizers attack the camp. Fools Crow sees no young men among the bodies, and Bear Head tells him they were off hunting and the rest of the camp was weak from white-scabs disease. He tells how the seizers came down from the ridge and killed Heavy Runner who ran out of his lodge with a white piece of paper in his hands. Bear Head tells Fools Crow: “You will have much to teach the young ones about the *Napikwans*. Many of them will come into this world and grow up thinking the *Napikwans* are their friends because they will be given a blanket or a tin of the white man’s water. But here, you see, this is the *Napikwan*’s real gift.”(385) Fools Crow listens to the resignation and anger of the survivors, and he reminds them that they must think of their children.

Chapter 36 (387-391) Summary: It is early spring, the “Moon of the First Thunder.” Mik-api performs the Thunder Pipe ceremony and prays for “good health, abundance and the ability to fulfill vows” for his people. While the Lone Eaters join him in a parade around the camp, he thinks that maybe at the next thunder moon, Fools Crow will “smoke this tobacco.” Red Paint has had her child, Butterfly, and Fools Crow feels hope. He is reminded of Feather Woman who, like he, was burdened with the knowledge of her people. Still he “knew they would survive, for they were the chosen ones.” In the distance the blackhorns still roam.

Appendix J

Evaluation for Essay Responses and Rubrics

Students may use this rubric to evaluate the essay responses of their peers.

Name of Student who answered the question: _____

Name of Student who created the question and evaluated the response: _____

Evaluation Points for: (check the one that corresponds to the essay read)

___ Recall-level Question Response

___ Interpretive-level Question Response

___ Evaluative-level Question Response

CRITERION #1 (check one)

___ **3 points** The FIRST SENTENCE provides a clear and engaging one-sentence answer to the question asked that reveals the authors purpose with this essay response.

___ **2 points** The FIRST SENTENCE is clear, but it may not incorporate the question in the answer.

___ **0 points** The FIRST SENTENCE does not reveal the writer's intent in this essay response.

CRITERION #2 (check one)

___ **10 points** IDEAS AND CONTENT: The examples that the writer presents to explain the reasons behind his/her opinions are developed, specific, clear, with solid evidence from the novel . They relate to the writer's intent, as introduced in the first sentence.

___ **8 points** IDEAS AND CONTENT: The writer begins to define the topic, even though development is basic or general. The reader is left with questions and more information is needed. Ideas are clear but not detailed.

___ **6 points** IDEAS AND CONTENT: The writer has completed the required response, but examples used seem arbitrary or disconnected from any unifying purpose.

CRITERION #3 (check one)

___ **10 points** ORGANIZATION: The order or presentation of information is compelling, and it logically moves the reader through the text.

___ **8 points** ORGANIZATION: The writer uses appropriate paragraph breaks but lacks necessary transitions between sentences. The conclusion may not tie up all loose ends.

___ **7 points** ORGANIZATION: The writer has completed the required response, but it rambles and adds information without purpose, lacks useful transitions and paragraph breaks.

CRITERION #4 (check one)

___ **5 points** WORD CHOICE: The words are precise and engaging, and the paper maintains a consistent point-of-view with no slang.

___ **4 points** WORD CHOICE: The writing relies on generalizations, although at times it might have some specific color and interest.

___ **3 points** WORD CHOICE: The words are not specific; point of view shifts from first to second person to third person, and the writer relies on slang.

CRITERION #5 (check one)

___ **2 points** CONVENTIONS: The writer demonstrates a good grasp of standard writing conventions (spelling, punctuation, and grammar, usage)

___ **1 points** CONVENTIONS: The writer makes many spelling, punctuation, and grammatical errors.

Total Points _____/30

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